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The Commonweal

WEEK BY WEEK

Positive Objectives

FOR the past five years, straight Communist propaganda has had little effect in this country; most Americans who had leanings in the Moscow direction have been thoroughly alienated by the USSR's postwar conduct. American Communists have lost out in a number of labor unions where they once exercised control. Only certain professors and book reviewers still succeed in sowing confusion on foreign issues and other political matters. There remain but few American prophets of the once much-heeded Party line.

This nation stands united in its recognition that Soviet Russia constitutes a threat to American and world security which must be contained. Hence the emphasis on our stockpile of atomic weapons, the economic and military strengthening of Europe, our own rearming, the meeting of the challenge in Korea and all that has followed. Soviet Russia has become an outright enemy in the military sense.

Shoring up defenses in the Americas, Europe, North Africa, the Middle East and the Far East is a tremendous task even for a nation with the productive facilities of the United States. It also constitutes a heavy drain upon our nervous energies. It is a task on which this land is so intent that we are coming to believe that Communism can be overcome by sheer production.

Yet, difficult as it is to imagine, considering its mass-scale crimes against mankind, Communism is a movement that actually sways men's hearts. It has raised up leaders of every race and clime with ability and ambition. Communism is a burning faith; it can be overcome only by a faith that is stronger.

Such is the message in the opening bars of Whittaker Chambers' impassioned song of retraction, which introduces his account of the Hiss case—currently appearing in the *Saturday Evening Post*. Mr. Chambers reaches this climax: "The crisis of the Western world exists to the degree in which it is indifferent to God. Its crisis exists to the degree in which the Western world actually shares Communism's material vision."

That is our great weakness. To the faith which Communism is able to inspire we oppose indifferentism. The apathy of the nations to which Pope Pius has just referred undermines our various efforts. Yet false ideas must be challenged by other ardently held ideas. The Communist dynamic of changing a world of poverty, insecurity and human exploitation has captured many minds. The most vigorous defenses of the status quo will hardly blunt it. But Christians should prove themselves even more eager than Communists for a better world—a world that is better both materially and spiritually; their faith demands it.

Mr. Chambers, then, serves up a powerful reminder that the really frightening thing about the present state of the cold war has not to do with material things at all. It is not that Russia has the atom bomb or that our own plane deliveries are lagging. It is not primarily that some of our far-flung bastions are crumbling under the impact of the colonial revolt. The terrifying thing is rather that too many Communists, oblivious of Iron Curtain realities, have faith in their vision of a new and abundant earth, while too many of us are without faith or positive objectives.

Spiritual Re-birth

ON THE same day the newspapers announced plans to raise five million dollars to revitalize the Divinity School of Harvard University, the most recent appeal of Pope Pius XII for a spiritual crusade to avert the "road to ruin" was given prominent consideration on many front pages.

The need for spiritual rejuvenation every day becomes more clear. It seems long, long ago indeed that responsible men talked dreamily of a

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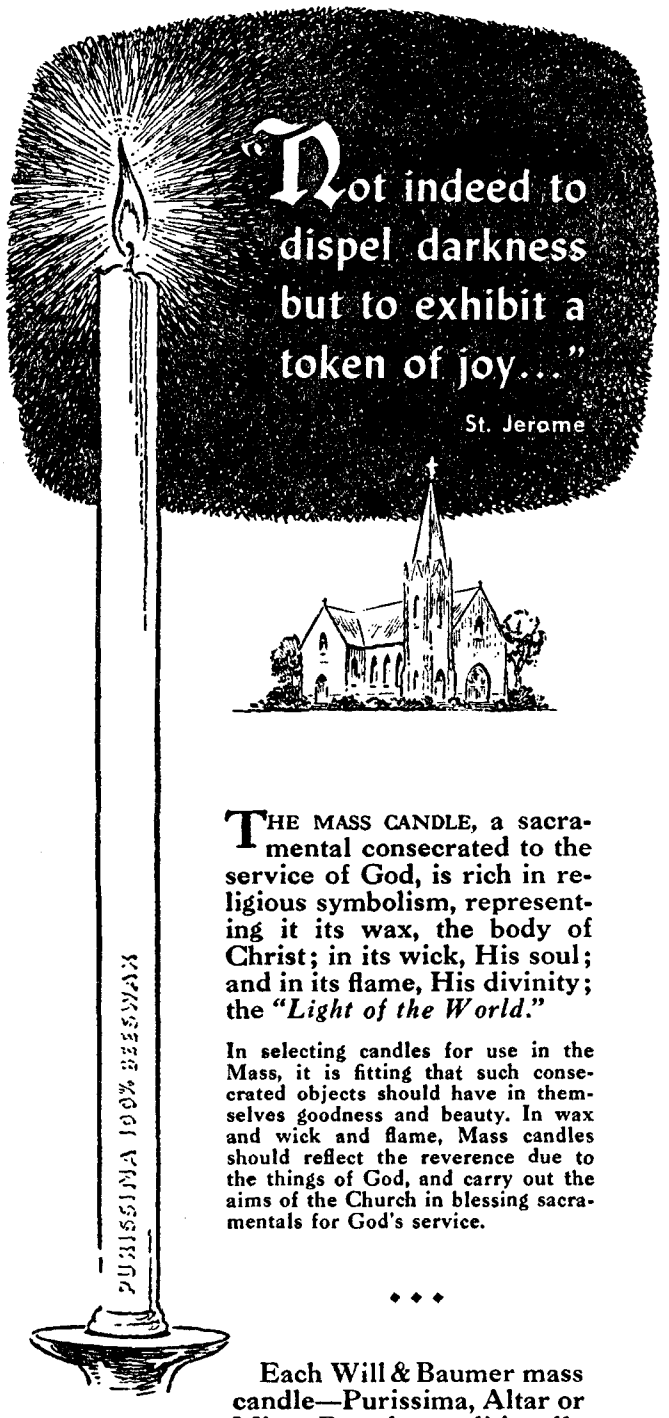

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world without God that would be based on the religion of man. Actually, it is only a few years. Science, art, technology, humanism, all the secular values that were supposed to do for man what religious faith has done through the ages have turned out to be great disappointments when so much—too much!—was expected from them. Now more and more people are discovering that religious belief and spiritual vitality are the one hope of man.

But religious faith can never be used merely as means to an end. It is not a matter of deciding that we need religion and then of going out and getting it. The world men long for results from the religious spirit at work in the world. It cannot be imposed any more than can religious faith.

The most that religious-minded men and women can ask for is that religious values be judged without prejudice and that somehow the Christian synthesis will be shown in its magnificence by those who have had a glimpse of it. Then perhaps it will be that those who have imagined an unreal dichotomy between religious values and modern secular values (science, technology, etc.) will understand that the Christian is not called upon to reject anything true or good or beautiful but rather to place all things properly within the brilliant pattern of a good God's creation.

Unfinished Task

ESTABLISHED by the United Nations late in 1948, the International Refugee Organization has now ceased its operations. In its comparatively brief existence the agency has found permanent sanctuary for more than one million displaced persons, of whom slightly over three hundred thousand have been settled in the United States. Stated in human rather than statistical terms, the IRO has substituted hope for despair among those Europeans who suffered most from the twin terrors of war and totalitarianism.

To carry on the unfinished work of the IRO, a provisional committee has been established by sixteen interested countries. That the work of the IRO will continue is certainly a good thing, but the fact that the committee is a provisional one set up for a one-year period gives to the new venture a definite note of impermanence. This is therefore a good time not only to pay tribute to the work of the IRO and to welcome its successor, but also to remind ourselves of the magnitude of the task yet undone.

Persons are displaced in our time not only by war and persecution but by social disorganization and economic maladjustments. From this modern disease several countries in Western Europe are gravely ill, with Italy in perhaps the most serious condition. Such countries badly need outlets for what, under present conditions, constitutes surplus population.

In other parts of the world, large areas remain unpopulated and unproductive, waiting only for the touch of the plow to bloom into rich and fertile life. The problem then is one of bringing people and land together, for the benefit of all. To accomplish this marriage of people and land, more is needed than a short-range provisional committee, however welcome such a temporary agency may be right now.

Ninety Days

IT IS seldom that our proud Senate passes a bill under duress. Yet it did so on February 5 under pressure from the Mexican Government. The bill it adopted seeks to curb employment of Mexican migratory farm labor illegally in this country; it would impose fines and prison terms for smuggling, harboring or concealing such laborers here. In return the Mexican Government quickly agreed to a ninety-day extension of present treaty terms.

More than a million of these illegally entered "wetbacks" crossed over to this country during the past year; half a million were arrested and deported. Yet the number of Mexican laborers here on approved contract was less than one hundred and fifty thousand.

When these men apply for work they have two strikes on them to begin with. They are fugitives from the law; they are forced to accept the employer's working and living conditions. In fact their wage rate ranges from ten cents to twenty-five cents an hour. But if they are apprehended by American immigration officials, they are sent back home—sometimes by airlift to a point a thousand miles south of the border.

As if the havoc created among the exploited Mexicans by this system were not sufficient, their depressing effect on the local market for farm labor may well be imagined. Unemployment or low pay for our farm workers is an inevitable result; the farmer who pays decent wages and provides good housing and adequate meals is heavily penalized. It is seldom he can compete.

The House now has a great opportunity to put a crimp in this iniquitous system. It must take this action within the next ninety days.

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Sovereignty and the UN

FIFTY-SIX Senators recently joined in proposing an amendment to the Constitution aimed at preventing the use of treaties and Presidential agreements "to undermine the sovereignty of the United States." The resolution in favor of such an amendment cut across party lines, at least to a certain extent; it was signed by forty-three Republicans and thirteen Democrats. A prime mover in the affair, Senator John W. Bricker of Ohio, said that the move was directed primarily against the United Nations. Co-sponsor of the resolution was Senator Robert A. Taft, currently a leading candidate for the Republican nomination.

Friends of the UN should recognize at the outset that genuine problems do exist in the area covered by the resolution. This is particularly the case where Presidential decisions are involved. The pace of history has accelerated to almost breakneck speed, and major crises have to be met with historically unprecedented dispatch. This need for speedy decision and decisive action has focused attention upon the necessity for a clear distinction between Congressional and Presidential powers. Real as that problem is, however, the resolution calling for an amendment to the Constitution is unlikely to contribute much to its solution.

This is not to say that this resolution will not win for its sponsors a certain measure of popular support. As in the unlikely event of a vote on virtue, in any test on sovereignty many people would probably automatically cast their ballots for it without bothering to subject its claims and credentials to serious examination. But the claims of unlimited sovereignty, unlike those of virtue, will not withstand any really searching scrutiny.

The interdependence of nations is one of the key facts of modern life, and it cannot be too often repeated that the fate of the United States is inextricably bound up with that of the rest of the world. Like it or not, we have to face that fact. Only as a member of the family of nations can the United States work for a peaceful world. This means that active and whole-hearted membership in some international organization like the United Nations is a necessity.

Viewed in this context, rhetorical appeals to national sovereignty at this stage of the game reject by implication whole-hearted participation in international organizations. Proponents of this resolution and of similar measures say they fear some future decision by the UN might transgress freedoms guaranteed to us by our Constitution. If a problem of this nature ever genuinely arises, then is the time to meet it. If the case is serious enough to justify such strong measures, we can at that time even withdraw from membership completely. But at the present time resolutions like this one amount to seeking a bill of divorcement today lest infidelity occur twenty years from now.

Father LaFarge

ON FEBRUARY 25 many of his friends and admirers will gather at the Waldorf-Astoria Hotel in Manhattan to honor a leading Catholic journalist and distinguished Jesuit priest. The testimonial dinner arranged for that evening will mark the completion of a quarter-century on the *America* staff for Father John LaFarge, S.J. Father LaFarge has worked so effectively through the years for such a variety of good causes that those who come to felicitate him will undoubtedly be representative of many different interests, backgrounds and religious beliefs. Father LaFarge's work has meant a great deal to the Church in this country and, indeed, to the nation itself. He was an American pioneer in the movement within the Church to study the interracial implications of Christian faith and has worked with many other men of good will to gain a better deal for all minority groups. He is a leader among that devoted small group whose prime interest is in improving the quality and meaning of liturgical arts. Early pastoral experiences in Maryland moved him to a lively interest in cooperative social movements. Through the years he has worked with, and gained the respect of, religious leaders of many creeds who have spent themselves to make a more just, more spirit-minded nation. As an editor of *America,* the Jesuit weekly, Father LaFarge has been a model of the journalistic virtues of temperance, good humor and personal tolerance. His year-in, year-out efforts helped to raise the level of the whole Catholic press.

Father LaFarge's great contributions have been so consistently positive and the man himself is such a modest person that in an age of overly publicized efforts and contrived fanfare, they might go almost unnoticed. The priest, indeed, might prefer this, but those who believe in all the good things he has worked for are very happy to be given this opportunity to express their public admiration and thanks. *Ad multos annos!*

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The Catholicism of James Joyce

"I was sold to Rome before my birth": a portrait of the artist as an apostate.

By SAM HYNES

IT IS A curious truth, though not perhaps universally acknowledged, that the best of that modern literature which can be called Catholic has not come from the born-and-bred orthodox. When we think of modern Catholic writers we think first of Hopkins, Chesterton, Greene, Merton, Waugh—all converts.

One is tempted to conclude that what vitality Catholic literature enjoys today comes from without, rather than from within the tradition—that it is the non-Catholic common denominator which gives these writers vigor. But this conclusion is not, I think, entirely valid; it stems from an essential misconception of the nature of art.

All art arises out of conflict—an opposition of terms. The basic art-conflict is the conflict of values, which in religious literature will be stated in terms of opposed religious values or, more commonly, of religious *vs.* non-religious values. It should follow, then, that the artist who knows the terms of his particular conflict best will realize it best, and will produce the most effective art. Hence, we might say, the convert, not the born Catholic, is best qualified to employ Catholicism in the creation of his art.

But in drawing such a conclusion, we are overlooking the other side of the coin—the apostate. Here is one who has lived in the same two worlds as the convert. All else being equal, he should succeed as well as the convert in translating religion into literature. For if the ascent to grace is dramatic, the fall from grace is equally so, and equally important in the moral history of mankind which is literature.

The works of James Joyce record just such a "fall from grace" (though perhaps "dive" would be a more exact word, since Joyce insistently makes his rejection of religion completely intentional). Whether or not we read the career of Stephen Dedalus as entirely autobiographical (and certainly the incidents deviate scarcely at all from the incidents of Joyce's life), two facts are obvious: first of all, Joyce was born a Roman Catholic ("I am a product of Catholicism," Stephen says, "I was sold to Rome before my birth"), and secondly, his point of view by the time he began to write was antagonistic to his religious background. His transition from one attitude to the other, no matter how accomplished, provided the material from which he wove art.

WE MAY generalize about Joyce's first three works (excluding the trivial *Chamber Music*) and say that *Dubliners* represents the artist's Irish-Catholic environment, *The Portrait of the Artist as a Young Man* his struggle against that environment, and *Ulysses* the fruit of that struggle—and the price. *Finnegans Wake,* in so far as I am able to penetrate it, seems for our purposes simply an extension of *Ulysses.*

The basic conflict in *Dubliners* is between life-love-vitality and death-duty-morality. The latter forces win: Eveline rejects her lover for her tyrannical father; Bob Doran marries the landlady's sluttish daughter (and becomes a drunkard in *Ulysses*); Mr. Duffy stands on the crest of Magazine Hill and feels his utter loneliness. Sympathetic characters are invariably defeated; life is denied and love destroyed. The destroyer is, in Joyce's eyes, that Catholic puritanism which he identifies particularly with the Irish, "the most belated race in Europe." It is worth noting that in *Dubliners* the priests are either dead ("Sisters," "Araby"), suspect ("Ivy Day in the Committee Room" . . . "is he a priest at all?"), or fatuously evangelical ("Grace"). The paralysis is, among other things, clerical.

Dubliners is, within its limitations, completely successful. But because it lacks both narrative continuity and a focusing protagonist, it cannot carry the religious issue beyond the environment. In *The Portrait* this issue is developed through the character of Stephen Dedalus to its climax—the personal choice between religion and art.

Mr. Hynes is a member of the English Department at Swarthmore College.

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IN *The Portrait* two themes, Catholicism and aestheticism, develop antithetically. Catholicism is first established in the home and in the Jesuit schools which dominate the first half of the book. At home Stephen hears his elders quarrel over religion and politics, is prayed over by his mother and sworn at by his father. At school he attends Mass and a retreat, says his prayers, and meditates on "terrible and strange" sins against God. He is beaten by one priest and befriended by another. His environment seems typical of the Irish-Catholic middle class of his time.

Stephen emerges from this environment an ascetic, introspective youth, with an over-acute sense of sin and a Jesuit-trained mind. Inevitably he is attracted to the priesthood—"I was born," he says, "to be a monk."

But the priesthood which Stephen chooses is not that of the Church. He chooses to be, instead, "a priest of eternal imagination." He chooses the world and art, and rejects the Church. "I will not serve," he concludes, "that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use—silence, exile, and cunning." (This *non serviam* theme recurs in *Ulysses*.)

It is significant that the artist here rejects not only the Church, but also family and state. I have already pointed out that Ireland and Catholicism were inseparable in Joyce's mind. To these authorities we may now add a third, the family, which was for Joyce the microcosm of the other two. In his development through the book Stephen appeals to each of these authorities in turn, and rejects each for a higher, but in so doing he is simply moving up the steps of a "priest-ridden" hierarchy. It is only when he rejects them all for art that he finds the final authority, an authority from which, we are led to believe, there is no appeal.

Stephen's statement of rejection and intention, quoted above, is the obvious resolution of his conflict on the personal level. There is also a resolution in aesthetic terms—Joyce's famous aesthetic theory, and this is more exactly a resolution, since it combines the conflicting forces, religion and art, into one formula. Joyce draws heavily on Saint Thomas, whom he finds attractive because there is no puritanism in him; the theory is, he says "applied Aquinas." Its first tenet is that in art, moral judgments have no place. And so Joyce (through Stephen) can make his compromise with Catholicism, rejecting its morality and employing it merely as a source of aesthetics, of symbols and of ritualistic structures. The result is Catholicism with the religion squeezed out.

WHEN *Ulysses* first appeared, a critic remarked that it would take a Jesuit to understand all Joyce's theological references. Nevertheless, though religious references are frequent, Catholicism does not at first glance seem to occupy the central place in *Ulysses* that it does in *The Portrait*. In *The Portrait* the major issue involves the Church, but in *Ulysses* that issue has been resolved, and we are dealing with its results. Stephen has denied his God, and is in search of a new Father, whom he finds, at last, in Leopold Bloom, the eternal wanderer, everyman.

But though Stephen has rejected the Church, he has not escaped it. His habits of mind are Catholic still; "you have the cursed jesuit strain in you," Buck Mulligan observes, "only it's injected the wrong way." What has been consciously dismissed remains in the subconscious; the materials out of which Stephen's life and thoughts are made are Catholic. "It is a curious thing," Stephen's friend Cranly observes at the end of *The Portrait,* "how your mind is supersaturated with the religion in which you say you disbelieve."

Catholicism therefore appears in *Ulysses* as texture—as metaphor and symbol—rather than as structure, as a habit of mind rather than as belief. Stephen thinks continually in theological terms; his conversation is syllogistic, abstract, and theoretical. It has "the true scholastic stink." Paraphrases of Catholic ritual appear in his thoughts; he thinks in ritualistic patterns. "The rite," he says, "is the poet's rest."

This phrase applies not only to Stephen but to Joyce, not only to the character but to the book as a whole. Throughout *Ulysses* ritual provides the artist with techniques and devices. On the first page Buck Mulligan appears carrying a shaving bowl and intoning, *"Introibo ad altare Dei."* There are two mock Masses and one black Mass, parodies of the Apostle's Creed, the Lord's Prayer, the Litany, and the catechism. A retreat, used in both *Dubliners* and *The Portrait,* appears again as a counterpoint to the interior monologue of a stupid, conventional young girl. Overt expressions of Catholic belief occur only in the speeches of the naive, the ignorant, the foolish. "Blasphemy," as George Moore once remarked, "is the literature of Catholic countries." It is for

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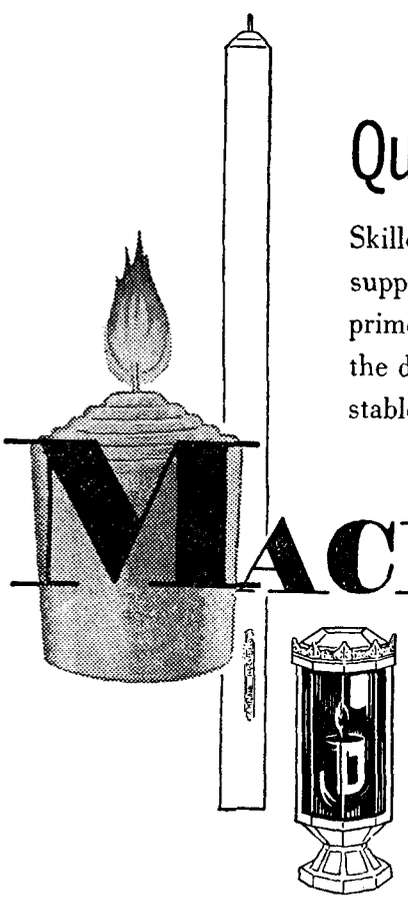
Joyce the inevitable result of apostasy—religious form without religious content.

The resolution of Stephen's conflict in *Ulysses* is less clear than in *The Portrait* because the terms are less exact, and because of the omnipresence of Bloom. *The Portrait* states the religion-art issue explicitly, and ends on a note of hope—"I go to encounter for the millionth time the reality of experience and to forge on the smithy of my soul the uncreated conscience of my race." But Stephen disappears vaguely from *Ulysses,* at night, destination unknown. He has found his symbolic Father, but only to leave him again. The decision of *The Portrait* has proven less simple than expected; the religion in which he disbelieves attends him, dictates the form as well as the content of his thought, and torments him with the pangs of conscience, his "agenbite of inwit." There is no final paean of faith in Art; there is only the image of the divided soul, torn between aspirations and the stuff it is made of.

It is this tension between art and religion that makes *Ulysses* a great book. Against the dark background of Joyce's Dublin the artist strives to express his experience, freely and wholly. Religion is his enemy, but it is not against the conventional religiosity of the Philistines around him that he struggles. "In here it is," Stephen says, tapping his brow, "that I must kill the priest." The conflict is internal, the effort of a man to make himself whole.

Although this conflict is the core of *The Portrait,* there is a false note in the rather facile resolution of it. (It is significant that in *Stephen Hero,* Joyce's first draft of *The Portrait,* Stephen's break with the Church is developed in much greater detail, and is returned to several times. Joyce later compressed the material for aesthetic reasons, which were sound, but in the process he lost something of the magnitude of the situation.) In *Ulysses* there is no such resolution; the artist struggles with the priest within, but wins at best temporary victories. It is a struggle which cannot, perhaps, be resolved. But because Joyce was a genius, out of that struggle came art.

It is no glib paradox, then, to call Joyce a "Catholic" writer in the same sense that Hopkins and Greene are Catholic. Joyce's books are supersaturated with the religion in which he disbelieves; not only in imagery, metaphor, setting, but in the very issues involved. Yeats once remarked that "Joyce never lost his Catholic sense of sin."



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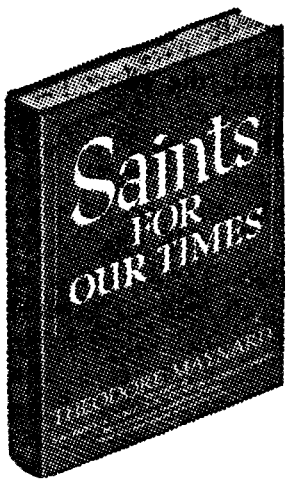

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The Catholic Writer: First Person Singular

By THEODORE MAYNARD

IT MUST be about seven years since I wrote a magazine article, though there was a time when few week-ends did not find me pounding one out on my typewriter, with the writing of books reserved for the long vacations which are among the compensations of a college professor's life. Nor would I be writing this article were it not that the editors have asked me to let them have "an extremely frank article of a distinctly personal sort on the trials and tribulations of being a Catholic writer." Such an enticement was hard to resist. Though I may be too frank for my own good, I shall try to exercise some degree of discretion.

At the outset let me say, in case I may seem to dwell too much on the trials and tribulations of a writer's life, that these are outweighed by the rewards. Needless to say, I do not mean the material rewards, for though I have probably done considerably better than most Catholic writers (at least during the last ten years) certainly my rewards have not been stupendous. I am firmly of the opinion that a Catholic who intends to write should also have a job that gives him a monthly pay-check. Apart from a handful of exceptions, while a writer may succeed in supporting himself by his pen, it is impossible that he should support a wife and children as well.

There was a fatuous question I often used to be asked while my children were growing up: did I want any of them to be writers? To this I had a stock but very sincere answer—"I hope to God that none of them ever does!" It was not that I did not enjoy writing, but I cared for my children too much not to think with dread of all the disappointment and neglect that inevitably follow any attempt to write. Catholic writers used to be at a decided disadvantage on this score, and though times have changed enough to make many general publishers eager to get Catholic books on their list, knowing that there is a rather widespread interest in the Church on the part of the non-Catholic public, nobody can say how long this is likely to last.

I am a writer more or less by accident. It is true that from my school-days I used to scribble verses—and awful they were—and that later, after I had improved a bit but was still somewhat immature and imitative, I brought out a little book of poems. But at that time my ambition was to be a preacher, as it had been even in my Protestant youth. I fear that it was largely for this reason that

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Mr. Maynard is the author of many volumes of poetry, biography and history.

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I spent seven months in the novitiate of the English Province of the Order of Preachers, before discovering that I had no such vocation. In fact, I cannot be sufficiently thankful that, though I can apparently speak acceptably in public, I am totally devoid of the orator's temperament. It is hard for me to imagine a greater temptation than that suffered by a famous preacher. For where the political orator gets most of his praise from men, the pulpit orator has feminine flattery dished up to him. Had I remained a Dominican I might have been just good enough to get some of it, and the mere thought of it appalls me. The only preaching I can now endure is that of the simple, earnest and direct kind, and almost always this comes from men of no celebrity.

My whole life has been a series of fortunate accidents or, as I should prefer to put it, has been built according to a design worked out by Providence. While holding a job in the Ministry of Munitions during the first World War, I did a good deal of free-lance writing for Chesterton's weekly, the *New Witness*. A little later I almost ruined myself as a poet by doing what might be described as a kind of weekly editorial-in-verse for the *Sunday Times*, from which I escaped only by coming to the United States in 1920 for a lecture tour. The result was that I remained to teach in a college in California, afterwards drifting to the East, where I taught at Fordham, at Manhattanville and then at Georgetown.

During this period I produced a number of critical articles, some of which were collected into books; later my class lectures formed the basis of a book, *Preface to Poetry*, which George Shuster asked me to write for the Century Company. That the book, though I believe it one of my best, was a financial flop I do not mind, for I had fun doing it and it was easy to write. That the golden visions that Mr. Shuster dangled before me proved to be illusory did not matter, for I had a very good job at the time—probably the best paid professorial position in any American Catholic college. The only circumstance that did slightly rankle was that my book did not get the anticipated adoption in Catholic educational circles, where an antiquated text-book continued to be used in preference. All any student ever got out of this book, as far as I am aware, was that "poetry is a noble emotion"—a somewhat questionable statement. But the author was such a dear old gentleman that nobody wanted to hurt his feelings by dropping his book, though he himself acknowledged that it was quite out of date; and I too would have been sorry had his feelings been wounded.

MY CAREER as a biographer began when another editor of THE COMMONWEAL, Henry Longan Stuart, asked me if I would write a volume for a series about Catholic explorers in America to be published by Longmans. My *De Soto and the Conquistadores* was the result. This book I believe was what prompted Dr. Peter Guilday to suggest that I write a one-volume history of American Catholicism. It may be that he never supposed that I would have the gall to carry it through, for when he realized that it was actually nearing com-

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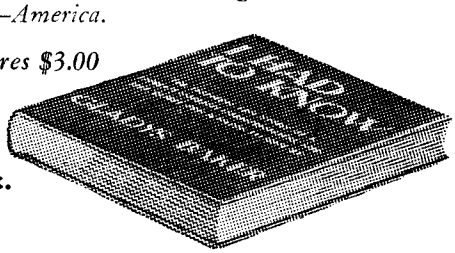

pletion, I could not help feeling that he was not pleased, for he was a priest, a Louvain-trained historian and an Irishman, whereas I was an Englishman, a layman, and untrained. That the book has not a few defects I am well aware, but that it has gone through eight editions in ten years would seem to indicate that it serves a purpose. It was the most tremendous undertaking to which I ever set my hand. I could not so much as think of attempting anything on a comparable scale with my present chronically poor health.

People sometimes express wonder that I write as much as I do. The explanation is quite simple, apart from the fact that even when I am unwell I cannot stop my brain from racing on. Fortunately twenty years of incredibly hard work had provided me with a vast fund of material which could be worked into shape without undue effort. And often friends can be counted upon to do much of my "leg-work" and preliminary spade-work for me.

I went on doing what I could even when I was seriously ill, correcting the proofs of an autobiography while lying on my back in a sanitarium for tuberculosis, at a time when I had to keep perfectly still because of a hemorrhage. When I was a bit better, I prepared, in the same sanitarium, much of another book, and when, seven years later, the same disease obliged me to return there, and again I had a hemorrhage, I did not stop working for a single day, not even the one on which I was given Extreme Unction. At the sanitarium during that long stay, I completed this book by dictating it into an Ediphone, wrote a sequence of fifty sonnets, and did some of the preparation for a third book—all lying in bed. Indeed, I follow the principle of never standing when I can sit, and of never sitting when I can lie down.

It would be no more than just to remark that what I may call my "Ediphone book" could not have been produced did not a former student of mine at Manhattanville appear upon the scene with an offer to gather material for me. She could not have known what she was letting herself in for, as it involved copying about three hundred letters at the New York Public Library and at Harvard. As it also turned out, it was in her that I found my second wife. Here is proof positive that being a teacher in a Catholic college has its compensations. So does being a Catholic writer.

THERE would not seem to be any need for me to give aspiring Catholic writers any advice — which in any case has not been suggested by the editors. Furthermore the moral should be obvious: write only if you must, but always make sure that you have a regular job. Even Bishop Sheen and Mr. Fulton Oursler have jobs, and the popularity of the best-selling Kathleen Norris and Frances Parkinson Keyes has little to do with their being Catholics. Evelyn Waugh and Graham Greene are very exceptional; but at least they have demonstrated that a Catholic novelist need no longer be hampered by his religion. In the days of the innocuous Isabel C. Clarke, the Catholic novelist was evaluated by his ability

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to avoid shocking the most tender-minded convent-school girl. The greatest of all Catholic novelists, in my estimation—Sigrid Undset—is still neglected by Catholics, not so much because she made it clear that men and women sin as because she was so explicit in her descriptions for the taste of the time when her books were first printed. Even Waugh and Greene get some adverse Catholic criticism on that account, and I have received letters from as far away as New Zealand, as well as from several priests in the United States, suggesting that I denounce them. Of course I will do nothing of the kind, for I heartily approve of realism, so long as it is kept free of deliberate smut. I imagine, however, that these gentlemen are indifferent to such pin-pricks, when they have such a comforting salve from their royalties and the sales of their movie rights.

My reward has not been of that sort, and never will be. But, as will be observed, my "trials and tribulations" have not been insupportable. Even on the material basis I have done better than most, and — heaven knows how! — I have managed to bring up seven children. My main reward is that I have enjoyed my work and that now and then there comes some indication that it may be doing some good.

IN NEXT WEEK'S ISSUE:

World Hunger and Sister Elizabeth Ann
by Julie Bedier

THE LABOR MOVEMENT

Textile's Flight to the South

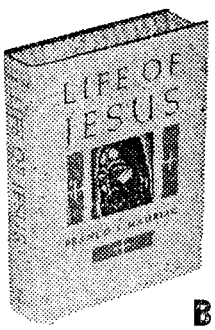
WE ARE now beginning to see the importance of the strike that the CIO Textile Workers lost last spring in the mills at Dan River, Virginia, and elsewhere in the South.

The American Woolen Company has about twenty-five mills, of which twenty-one are in New England. Of these the AFL Textile Workers have three with three thousand workers and the CIO the rest, with twenty thousand workers. The American Woolen Company has reopened all its contracts with the unions and is asking for a wage cut, or an increase in work loads, or both—or else. The "or else," which may not be entirely bluff, is a threat to move all its plants to the South, where the birds warble sweet in the springtime and the workers labor all day in the cotton—and in the textile mills for less money than American Woolen has to pay in the North.

On January 26 the textile manufacturers associations (cotton-rayon mostly) of New Bedford and Fall River, Mass., notified the CIO Textile Workers Union of America that they wanted to reopen on wages. As other cotton-

On Catholic Lenten List for 1952

with comments of Reverend Francis Beauchesne Thornton, Selector



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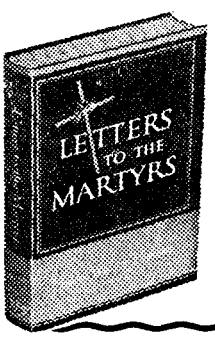

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By DOM AELRED GRAHAM

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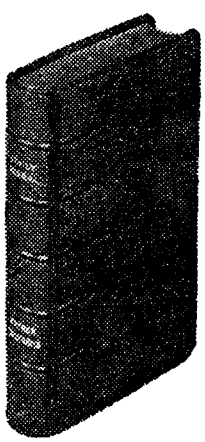

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rayon employers have done, they asked the TWUA to make concessions "which will permit our mills to remain in this area."

The letter went on: "Curtailment in the member mills of Fall River and New Bedford Associations has averaged over fifty percent for a number of months, and because of our higher wages, higher fringe benefit costs, and lower work assignments, we are unable to meet the prices quoted by Southern mills in the New York market.

"As a result, practically all of the business that is being placed is taken by these low-cost mills, and we cannot operate our plants and provide work for our employees."

The unions deny that things are as bad as this. But they cannot deny that both CIO and AFL have failed, by and large, to organize the Southern mills. The CIO has had the better success, but even where it has succeeded, as at Dan River, it has not been able to muster the strength to push wages up to parity with Northern rates.

AT THIS crucial moment in its history, it is unfortunate that the leadership of the CIO Textile Workers is split right down the middle in a do-or-die struggle for survival between the forces of President Emil Rieve and the cohorts of Executive Vice-President George Baldanzi.

This struggle cannot be settled one way or the other until the union's convention in April. Meanwhile, some very important decisions have to be made. It is too bad that they have to be made in the face of this alternative: "If I take too conciliatory a stand toward the mill-owners, the opposition will accuse me of selling out; if I take too tough a stand, the mill-owners may either be selling out or moving out and there will be no union left to fight over."

Almost every TWUA leader, local and national, has to make his choice between the horns of this dilemma in the next few weeks, if he has not done so already. Last month the union's executive board met in New York and after three days came up with a resolution that was not notable for its constructive ideas. It accused "a leading Boston bank" of refusing to lend money to a New England textile manufacturer unless he moved to the South. It accused a major textile machinery firm of refusing "credit" to another employer who planned a modernization program, but offering "unlimited credit" if the manufacturer hit the Southern trail.

These things may be true, and they are certainly despicable, but pointing them out doesn't solve the problem. Neither does another more constructive action of the executive board, namely, the calling upon Congress to raise the hourly minimum wage under the Fair Labor Standards Act from 75 cents to $1.25. There is about as much chance of our present Congress' doing this as there is of its repealing the Taft-Hartley Act, which is none. There is a slightly better chance that the Secretary of Labor might grant the union's request to raise the minimum rates from the present $1.05½ to $1.26½ for government work on woolen-worsted orders, and from 87 cents to $1.13½ for cotton-rayon products, as he

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could under the Walsh-Healey Act.

But still you can't expect government to do the whole job. Government can do a lot. It *could* raise minimum wages and eliminate cut-throat competition. It *could* repeal, or drastically amend, the Taft-Hartley Act, which has proven such a bonanza for Southern manufacturers who want to strangle union organizers with legalistic red tape. And I hope, incidentally, that New England Republicans who voted for this bill in Congress will stop for a few moments and consider the connection between that vote and the closing of New England mills.

But if government is going to do everything, even supposing it would, then there is little reason for workers to join unions. And we know how dangerous that kind of thing can be.

The unions have a job to do. They—all unions, not just the Textile Workers—have a tremendous job of organizing to do in the South. And we are poltroons if we allow things like the Taft-Hartley Act, or a few strike defeats, or anything else to slow us down and discourage us. How do you think the mills and factories in the North were organized? Was it all done in a few weeks, or a few months, or even a few years? Was it done easily, without any opposition from employers, government, courts and community? It was not. It was done with great difficulty often, against the most violent opposition from the law and all the best people. It was done in spite of the most crushing defeats in many plants.

But it was done. And it can be done—it must be done —in the South.

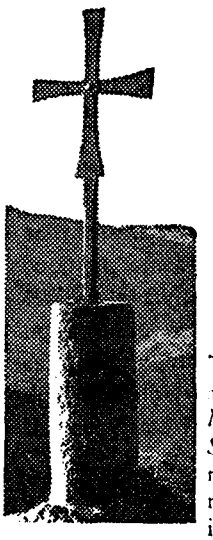
IN ADDITION, there are other things that can be done, and much more easily. All leaders of the Textile Workers—CIO and AFL—should be required to read *The Dynamics of Industrial Democracy* by Clinton Golden, former vice-president of the CIO Steelworkers, and Harold Ruttenberg, former research director of the Steelworkers. These men had a program going in that union back in the thirties that saved a number of steel mills from bankruptcy and turned them into profitable enterprises.

It was a program based on a philosophy of worker-participation in management, a philosophy which recognized that very often, and very naturally, the men who know most about a job are the men who do the job. By tapping the tremendous reservoir of ideas and enthusiasm that workers possess and will release when their cooperation and participation have been won, employers can pay top wages, add bonuses on top of that, and still run the competition into the ground. This is proven fact, not theory.

In New England Golden can be found very easily, because he is teaching at Harvard. And a former CIO Steelworkers organizer named Joe Scanlon, a disciple of Golden, is teaching at M.I.T.. The leaders of the Textile Workers in New England should sit down and talk with these gentlemen. As a union man I would like to see labor get credit for saving the textile industry of the North, and the jobs of several hundred thousand workers.

JOHN C. CORT.

Important Books on the Catholic Lenten Reading List



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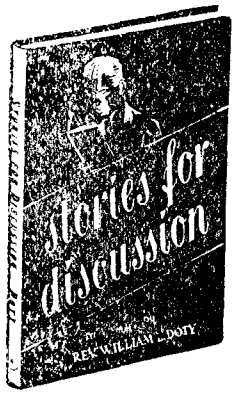

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The Stage

Jane

THIS is S. N. Behrman's adaptation of a Somerset Maugham short story, and it is a pretty clear case of a short story's being too short. From Maugham the playwright has taken an attractive premise: that a dowdy matron from Liverpool could sweep social London off its feet by the unaffected directness of her conversation. And it makes a nice first act. Edna Best plays the middle-aged Cinderella with charm and asperity; while she is blandly shocking her more sophisticated relatives with the simple candor of her provincial attitudes, she is very winning indeed.

But Mr. Maugham's anecdote runs out, and Mr. Behrman has not thought of anything very interesting with which to expand and conclude it. There is a young husband who is used to motivate Jane's entrance into society, but he rather quickly and inexplicably turns out to be an irritable and self-seeking bore. Jane sheds him, but no very lively or amusing point is made of the odd match and its sudden failure.

There is another young man on hand, one who has earlier married a German girl in order to get her a passport and who now cannot marry the girl of his choice without first freeing his bride from a concentration camp and dissolving their technical relationship. Jane takes a hand in straightening out this complicated dramatic maneuver, but without making its complication very pertinent to her own problem.

There are also two men of Jane's own age, one a waspish caricature of Maugham himself, the other a cheerfully vulgar newspaper publisher. The former makes mock overtures to Jane, the latter desperately tries to keep clear of her. She gets him.

I HAVE brooded a lot about "Jane," but to this moment I am unable to say what this random assortment of devices is supposed to add up to, or in just what light we are expected to take Jane herself. She is clear and comfortable for the first thirty minutes, but worrisomely aimless thereafter.

Berhman has dressed his erratic and uncertain joke in delightful epigram. No one writing for the theatre nowadays polishes a line so well or assumes the comedy-of-manners attitude with such easy grace. Basil Rathbone, as the skeptical commentator, gets most of the quips and delivers them crisply. And Howard St. John, as the wary publisher, strikes a very nice balance between the farce of his role and the politer tone of the rest of the play. But the fun is all on the fringes, and you are inclined to go along with Jane's own announcement that she would be happier back in Liverpool, reading Jane Austen before the fire.

WALTER KERR.

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Catholic Books

THE following non-fiction titles have been selected from the publishers' own designations of their most important Catholic books of the past year.

One and Holy. Karl Adam. Sheed & Ward. $2. Problems of Christian reunion.

The Gates of Dannemora. John Louis Bonn. Doubleday. $3. The story of a prison chaplain and his charges.

St. Thomas and the Existence of God. William Bryar. Regnery. $5.

Advent. Jean Danielou. Sheed & Ward. $2.50. The preparation of men to receive the Gospel.

The Long Loneliness. Dorothy Day. Harper. $3.50. The life story of the founder of the *Catholic Worker.*

Color Ebony. Helen C. Day. Sheed & Ward. $2.25. The autobiography of an American Negro girl.

Southern Parish, Vol. I. Joseph Fichter. S.J. University of Chicago. $5. A sociological analysis.

The Lost Childhood and Other Essays. Graham Greene. Viking. $3.50.

Eugenio Pacelli: Pope of Peace. Oscar Halecki. Farrar, Straus. $3.50.

Letter to the Martyrs. Helen Walker Homan. David McKay. $3.00. Several heroic modern parallels with ancient times.

On Good Ground. Sister Helen Angela Hurley. University of Minnesota. $3.75. Pioneer Religious in Minnesota.

Poems of St. John of the Cross. Spanish text, English translation by Roy Campbell. Pantheon. $2.75.

Man and the State. Jacques Maritain. University of Chicago. $3.50.

Saints of Our Times. Theodore Maynard. Appleton-Century $3.50.

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Books

Asphalt and Desire. Frederic Morton. Harcourt Brace. $3.

IN THIS, the third published novel of a young Viennese refugee, we are confronted with good character description and some sound social observations awash in a tide of silly dialogue and plot. Something more than a willing suspension of disbelief is required in order to accept a plot solution amounting to a kind of secular miracle—a breakdown of all the natural laws of psychology.

Iris Leavis, the bright young heroine of the book, is ridden by a whole assortment of neuroses: she fears dogs, her parents, men, the responsibilities of job seeking, and her racial background (she has changed her name from Levin), to mention a few. The story deals with her attempts to grapple with these things, more or less simultaneously, in the summer following her graduation from Hunter College.

Despite some brave attempts, she is wholly unsuccessful until she falls in love. Then, with the experience of her first genuine seduction, she is abruptly no longer afraid of dogs, and ready to accept the world and the people in it. By the final page she is even able to contemplate equably a position as assistant editor of a national Girl Scout magazine at forty-five dollars a week.

The impact of all this is somewhat blurred by another effect of the seduction, no less startling than the shedding of the neuroses. From a literate and knowledgeable young woman, able to define precisely the deficiencies of Salvador Dali and the relative merits of Edich Piaf and Jacqueline François, Iris is transformed into a participant in conversations like this one, with her lover:

"Tell me what you really think of me."

"Let's see," he said. "How I think of you . . . a puma."

"And you didn't think it was sordid?"

"No, puma."

"Was it just getting into a situation?"

"No. You are a puma. A baby-voiced puma."

"And you never call other girls puma?"

"I never thought of puma until I met you."

And minutes later:

Suddenly I was athrill with fond nebulous revenge. Use him. Make him say "I love you" the right way and then not love him any more. I would shock it out of him.

"I told you," I said. "I first came out here to write an exposé of the camp . . . Do you hate me now? I was going to write a nasty article on this place."

"Hey!" His hair (was) glistening and black like a splash of coal. "Publicity. That's good. Max would go for that."

"You don't understand," I said.

Unhappily this baby-voiced foolishness is never entirely drowned out by the really excellent passages: the description of Iris's parents and their steamy and leaden life together; her self-annihilating brother, Mordecai; the strange Alvin Zucker whose somehow typical psychic workings are brilliantly explored.

Asphalt and Desire is a mixed basket, as its title might indicate. Sorting the contents is a task only for those with leisure to burn.

JEAN HOLZHAUER.

Many Are One. Leo J. Trese. Fides. $2.

IN THE midst of all the to-do about the alignment of the forces of good against the forces of evil it is easy to forget that the first work of the Church is one of reconciliation and unification. The militant sword frequently cuts off an innocent ear. It is a very tricky business to wage war on spiritual principalities and powers without some innocent bystander's getting hurt. The sword of

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the spirit has too often been wrought of unspiritual steel, and forged on a questionable anvil. That is why a book from Father Trese can be looked upon as an uncommon blessing. He is a man who is, at one and the same time, a radical and a conservative.

There was a time when I would have thought that to couple these two terms was only to toss a wholly unsavory salad. Now, I can see that they are as companionable as ham and eggs. As I understand it, Catholic radicalism holds that Christian reform is a change that must take place at the roots of things. The opposite implication is that Christianity is something laid on with a trowel or a paint brush. Catholic conservatism, on the other hand, insists that cutting down the tree is not a legitimate way to get at the roots. This concern for the life of the tree is not to be confused with a mere attempt to embalm the status quo.

After these distinctions are made, the terms radical and conservative, though offspring of feuding families, have every right in the world to share a moonlit balcony, pledge their respective troths, and get hitched. To state the case in other terms, one could say that Christian progress can be achieved only through the maintanence of a dynamic tension, the opposite poles of which are a *dissatisfaction* with anything less than perfection, and a *contentment* with the best that can be done, *now,* under prevailing circumstances.

To take this precarious position leaves one open to broadsides from either camp. From one angle the radical conservative looks like a fanciful fanatic; from the other, a contented cow. At one time he repeats, "Be ye perfect, as your heavenly Father is perfect." At another time he curbs righteous indignation with the remark, "He that is without sin among you, let him first cast a stone." Such paradoxical judgments suited well the Man who could be both Lion of Judah and Lamb of God.

In this book, Father Trese officiates at a wedding between radical theories and parochial facts. It is apparent that he is an intimate friend of both

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families. He practices the Christ-like carpentry of building stairs between *what is* and *what should be*. He risks the discouragement of broaching finely developed theories of Christian unity to parochial folk who might retort, "And sure, you'd think I had little else to bother my head about!" He will be accused of *watering down*, by religious long-hairs who cherish renovated Christianity as a cult for uncommon people. This book would be a quixotic gesture were it not for the fact that tradition has taught that common people have an uncommon attitude toward religion. They are inclined to practice it, not very imaginatively but effectively.

The book is addressed to practicing Catholics, urging them to broaden the scope of their generosity so as to love God more and dislike their neighbor less. It is an introduction in popular parlance to the mystical and sociological significance of the Catholic worship and action for which we may have greater familiarity than esteem. The author stresses above all the Catholic and corporate nature of the Faith.

I would like to debate (as, no doubt, would he) some of his opinions concerning assembly lines and the practical Christianity of a Christian father. Fortunately, this is not the place for that, so there is no danger that differences of opinion will overshadow the much more important fact that this is a fine book written for parishoners by a wise and loving pastor.

ED WILLOCK.

The Meaning of Civilization. Bohdan Chudoba. Kenedy. $4.

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The author knows well that the meaning of true civilization is the Christianization of the life of men in society. But, alas, he is hardly able to offer the reader a system of propositions which would make this thesis clearer and better founded than it was for the reader prior to study of the book.

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In the first part the author passes in review, rather unsystematically, a number of historiosophic theories and attempts to demolish them by statements which could convince only those already convinced. Here and later on, he strongly attacks the theory of the unilinear evolution toward progress, seemingly unaware of the fact that today no scientist would subscribe to it. He ignores Sorokin's magnificent work which, on the empiric level, shows the impact of Christianity on civilization and how and to what an extent culture was de-Christianized after the climax of the Middle Ages. The author lays stress on the distinction between culture and civilization, again not considering the grave objections raised against that contradistinction in modern science.

The second part is devoted to a survey of the ancient civilizations which, obviously, could not be anything but imperfect because they were not yet Christian. The treatment covers too much to communicate real knowledge to the uninformed and too little to add anything to the knowledge and understanding of the experts.

In the third part Mr. Chudoba tries to show the Christian impact on civilization. Here he makes a good point when he states that many ideas and institutions no longer consciously linked with Christianity are still of Christian inspiration. But he is unable to make understandable the partial de-Christianization of Christendom and to throw light on cultures which have remained outside the Christian orbit. Once again, his treatment is too short to prove anything, especially since his book lacks entirely the art of concentrating on essentials.

N. S. TIMASHEFF.

The People with the Dogs. Christina Stead. Little, Brown. $3.75.

THEIR name was Massine, or branches thereof, and they lived, most of them, in various lower New York residences in winter and at Whitehouse in the Catskills in sum-

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mer, Edward, Oneida, Leander, Big Jenny, Old Mary, Opsa, and dozens more. The dogs, some of them, were Madame X, Musty, Darly, Dingy, Bones and the Abbot. And cats, too.

They were, ultimately, lazy people, given to late sleeping, innumerable card games, much intra-family bickering, and not many of the social graces. But Oneida fought the notion of the idle mind. "What harm do we do? Satan finds work for busy hands to do is what I see. People who can't keep still are soon at work poisoning or throttling — or slaughtering — each other. . . ."

Oneida was certain about other things, too. Dogs, for instance. "Children are Frankenstein's monsters! They grow up and leave you; but dogs never leave you . . . why, everyone has children—judges and executioners, too: but dogs. . . ."

Sadly, with tears in his eyes, Edward pictured them all as belonging to the "Republic of Arts and Letters and Humane Sloth." That is about as close to it as one can get, I suppose.

Christina Stead writes beautifully: the wonderful, visual approach of a storm in the Catskills, the prancing dogs worrying foot travelers on a country road, the dogs barking at the moon—"all over the valleys, a hundred degenerated and misshapen wolves." She must love the very sound of words.

But the beauty is incidental to the story, it is a style, a grace that perhaps all these crazy people hardly deserve. They are wearing thin under the eye of each other, brothers and sisters and uncles and aunts, and the weeds growing up choke them off. This is the last generation for their particular brand of homely indolence; one gets the idea that it can't go on many years longer. Edward in fact, makes an honorable marriage with Lydia and threatens to become a man apart. It is only Oneida who might hold on. When Madame X dies, Oneida gets herself a "darling new doggie." She might be good for a couple of summers yet.

It is only in the last several pages of the book that a strained note en-

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ters, a new attitude. Here the author introduces and tries to justify it all. Oneida can justify it, all right, as a character, but not the author. Not unless sloth is a virtue.

Up to this point the book's major value is that of satire, though neither author nor publisher care to suggest it. But the author's final try to salvage the Massines takes it out of that pleasant field.

JOHN A. LYNCH.

Hudson's Bay Trader. Lord Tweedsmuir. Norton. $3.

THE Lord Tweedsmuir who wrote this unpretentious, pleasant diary must be the son of John Buchan, the author and late Governor of Canada. He wrote it during the year 1938-1939, which he spent on Baffin Island, north of Hudson Bay, as a trader for the Hudson's Bay Company. The informal notes and observations show the remarkable ease with which the author settled into the still exotic routine of his trading and hunting post among the Eskimos. The diaries show conventional echoes of "Ah, to be in England" ("It was August 12th, and a lot of grouse in Scotland would be dead already"), but a far more interesting adaptability to the spare northern life of hunting and trapping and sledging and trading, and an unaffected ability to love the peace and quiet that engulfs the Western adventurers when the yearly ship sails off and they are left with the native Eskimos, alone.

P.B.

REVIEWERS

Jean Holzbauer is a new contributor whose home is in Milwaukee, Wisconsin.

Ed Willock is a Catholic journalist and cartoonist.

N. S. Timasheff is a member of the Fordham faculty.

John A. Lynch is a short story writer whose home is in Birmingham, Michigan.

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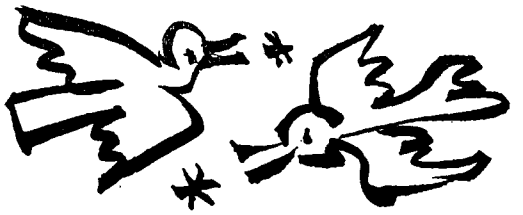


NO FASTING FOR BIRDS—

and, as is only fair, no books either. For us, both; the second to help us put up with the first.

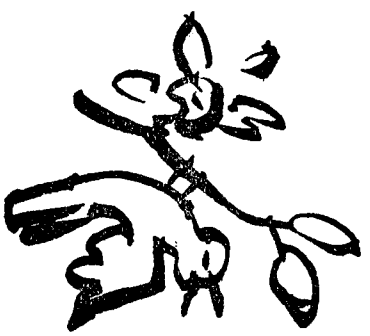
Try these from our Spring list:

THE PEOPLE'S PRIEST, by John Carmel Heenan, is a blueprint for the life of a parish priest, how he can best get himself and his flock to heaven, written by a parish priest who turned into a bishop while the book was on the press. It was very definitely written for priests, but so was Father Trese's Vessel of Clay and look what happened to that. It will do the flock no harm at all to understand their shepherd a little better. Ready Feb. 26th: $2.75

ST. BENEDICT JOSEPH LABRE, by Agnes de la Gorce, introduces a saint about whom we all know one thing, and usually one thing only, and not by long odds the most important thing. He was a gentle, rather fastidious man with a quite extraordinary vocation. To follow it, he became homeless, and from then on was usually hungry and cold, always dirty and, humanly speaking, without hope: no "displaced person" of today lives in greater misery. We are all in danger of smugness creeping up on us: well, here's the cure. Ready Feb. 26th: $3.00

SATAN: Edited by Father Bruno de Jesus-Marie, O.C.D., is an enormous book all about the devil, his personality, activities and recreations. Anyone with a professional or amateur interest in the Prince of Darkness will know they want this: readers who have neither should beware. If there is one thing the devil likes it is to be unknown, unthought of, if possible unbelieved in. Consequently, he is having a whale of a time at present. All 525 pages of this book, not to mention the 24 illustrations, should upset him horribly. Ready, illus.: $5.50

RETURN TO CHESTERTON, by Maisie Ward, isn't about Chesterton's books or his theology or sociology but strictly about the man himself as all sorts of people knew and loved him. They are a beautiful mixed collection—a barber and a grocer (yes), a row of secretaries, his hosts in America the year he taught at Notre Dame, and a score of children. These children, now grown-up, have preserved some of the pictures and verses he poured out for them, and they enliven the book not a little, making it definitely reading for Laetare Sunday.
Ready Feb. 26th: $4.50

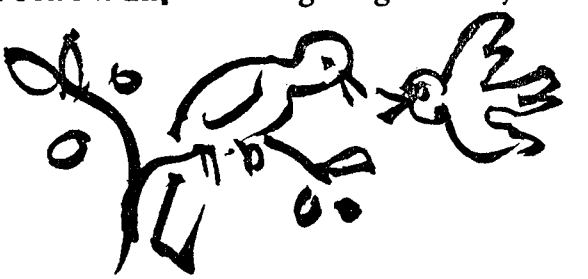


THE INHUMAN LAND, by Joseph Czapski, is the story of a search by a Polish officer (in private life, an artist) for some thousands of his comrades who had unaccountably disappeared under the Russians. The present Congressional investigation into the Katyn Forest Massacre has a more sinister sound to him even than to us. If he found no comrades he did find much that was interesting, and describes it objectively and well—even when it is a good Russian or a not-so-good Pole.
Coming March 19th: $3.50

CHRIST IN THE LITURGY, by Dom Illtyd Trethowan, is on integrating our daily lives with the daily life of the Church: surely a good project for the second half of Lent?
March 19th: $3.50

Order from your bookstore

The new TRUMPET contains much more about these books and the rest of our Spring list. To get it or to get our Lenten Reading List write to Lucy MacGill. Both come free and postpaid.



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